

**Eastern Washington University
Department of Music
Presents**

**Jesse Flanagan,
Trumpet**

**with
Carol Miyamoto, Piano**

Also featuring:
Nathan Westlund, Austin Long, Micheal Gerety,
Lauren McKinley, and Chris Grant

**Saturday June 8th, 2013
1:00 p.m.
Music Building Recital Hall**

Presented in partial fulfillment of the requirements for a
Masters of Arts in Music Performance

Studio of Professor Andrew Plamondon

Program

Sonata Seconda Per Trombetta Sola

- I- Allegro
- II- Adagio
- III- Aria
- IV- Presto

G. Viviani
(1638-1693)

Nathan Westlund, Cello

Trumpet Concerto in Eb Major

- I- Allegro
- II- Andante
- III- Allegro

F.J. Haydn
(1732-1809)

~Intermission~

Sonata, op. 18

- I- Allegro
- II- Andante con espressione
- III- Allegro con anima

F.T. Hansen
(1847-1915)

Rustiques

E. Bozza
(1905-1991)

Strasbourg/ St. Denis

R. Hargrove
b. 1969

Austin Long- Alto, Lauren McKinley- Piano,
Michael Gerety- Bass, Chris Grant- Drums

Program Notes

Giovanni Buonaventura Viviani was born in Florence and spent most of his career up to 1675 at the Innsbruck court. When he published his trumpet sonata in 1678 (one of only two in a larger volume of violin works) he had recently returned to Italy and was engaged in directing opera and oratorio in Venice, Rome and Naples. His trumpet writing is unusual in that he writes for the C trumpet instead of the D instrument that was becoming standard in Italy at the time. As is the case today, this solo is most often performed on the modern piccolo trumpet in Bb or A. Although clearly a Baroque era composer, Viviani's writing is highly distinctive with his use of hemiola and unique melodic structure which allows the performer interesting options for ornamentation.

Franz Joseph Haydn was an Austrian composer, and one of the most prominent and prolific of the Classical period. This concerto was written in 1796 for Viennese trumpeter, Anton Weidinger. This work was the first solo written for the fully chromatic capable keyed trumpet. It was a transcendental piece for the instrument, and continues to be one of the most important works in the modern repertoire. Haydn's concerto received much critical acclaim and is a beautiful example of his distinctive style. Critics have commented that the second movement may well be one of the most beautiful classical melodies written for any instrument. There is some evidence that Weidinger knew Haydn on personal basis before performing the concerto. Haydn may well have been the best man at Weidinger's wedding in 1792.

Frederick Thorvald Hansen was a Danish trumpeter and composer. As a boy, he learned to play the piano, organ, violin, and later trumpet. In 1867, Hansen joined the Tivoli Concert Hall Orchestra and in 1884 he was hired as a solo trumpeter in the Royal Chapel. His trumpet sonata is one of the few truly substantial works written specifically for solo trumpet during the Romantic era and is a true gem. He also composed a number of smaller pieces for piano and trumpet, as well as Progressive End Exercises for Trumpet in F. In 1893 he joined the Royal Danish Academy of Music to teach trumpet.

Eugène Bozza was for many decades one of France's most prolific composers. His hundreds of solo and recital works have involved virtually every known instrument and instrumental combination, from innumerable chamber ensembles, woodwind and brass quintets to dozens of solo works for everything from the piccolo to the contrabass.

"This vast repertory, the lovely *Rustiques* included, shows with a remarkable consistency Bozza's gift for melodic fluency, elegant forms and a keen sense of how to make an instrument – any instrument – sound good and right." – Gunther Schuller

Roy Hargrove is an American jazz trumpeter that continues to influence the development of jazz and popular music today. His stylistic roots are deep in funk, blues, gospel, and hip-hop. His musical approach to jazz composition and soloing adds a more modern and integrated sense of articulation and phrasing to the music scene. From hip-hop to be-bop, Hargrove is a prominent figure in the development of jazz and popular music.

Strasbourg/ St. Denis was written by Hargrove after he returned from visiting Paris, where he spent time at the Strasbourg/ St. Denis train station. This hip-hop and funk inspired tune is introduced by a funky bass groove, and leads into a refreshingly simple but catchy melody. The head consists of bouncy and stacatto phrases and includes some interesting rhythmic interplay between the trumpet and alto sax.

I would like to thank my Wife and family for their undying support of my professional career and studies. I would also like to thank Rob Tapper, Kristina Ploeger, Don Goodwin, Patrick Winters, and the entire faculty at Eastern Washington University for their outstanding teaching and constant motivation. I would like to give a special thanks to Professor Andy Plamondon, as he has been the greatest influence in my musical career. His selfless endowment to my education has not only given me the career skills and confidence needed to be successful, but he has led by example to help me develop into a passionate educator and human being.